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New Deal Arts Projects Collections

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JAMES H. BILLINGTON
Librarian of Congress

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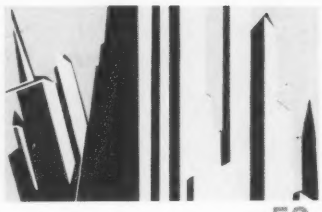

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'Four Score and Seven Years Ago . . .': *Lincoln's Words Still Inspire 130 Years Later*

For the first time since 1973, the original "first draft" of the Gettysburg Address was exhibited at the Library of Congress for just three days over the Martin Luther King Jr. holiday weekend in January.

Sen. Mark Hatfield (R-Ore.), speaking at an opening reception for Members of Congress and other guests Thursday evening, said: "As we are instructed by this display, let us not forget that many today in this nation and across the world are denied freedoms—those living in poverty, those without voting rights, and those fighting for their very lives in areas of violence and war. For any citizen today who lacks the basic rights of freedom, the great task which remained before Lincoln at Gettysburg remains before us today." Beginning on Friday, and continuing through Saturday and Monday, when Madison Hall remained open just for the Gettysburg Address exhibition, visitors streamed into the building for the chance to see the document. Some waited as long as two hours to reach the exhibition case, where they carefully read through the familiar words that begin "Four score and seven years ago . . ."

Shirley Loo, Specialist in Information Control and Automation Systems, Library Services Division, Congressional Research Service, and one of the last people to go through the exhibition before it closed Mon-

Visitors stop at the first exhibition case to view the letters from Judge Wills to President Lincoln and the only known photograph of Lincoln at the dedication of the cemetery at Gettysburg. *Photo by Erica Wissolik*

day evening, summed up the feelings she had as she looked at the Gettysburg Address: "It was marvelous seeing something that Lincoln actually handled . . . it made history come alive in a way that it doesn't just reading about it in a history book. It was worth standing in line to see it, and I hope the Library will show it again."

And the media came as well. The "Today Show" broadcast a live interview with Dr. Billington from Madison Hall on Friday morning when the exhibition opened; and several local television crews and photographers came to shoot the exhibition and the crowds of people who turned out to see it throughout the three-day period.

On Monday afternoon, the King holiday, actor/educator James Getty from Gettysburg, Pa., lent another dimension to the exhibition. He portrayed Abraham Lincoln for the crowds in Madison Hall, discussing why he decided to go to Gettysburg to dedicate the battlefield on Nov. 19, 1863, and concluding each historical performance with a recitation of the Gettysburg Address.

"President Lincoln" also visited with those standing outside the building and entertained the folks at the end of the very long line with one portrayal just for them.

So many people came to see the exhibition that the Library delayed the closing of Madison Hall for an hour on Saturday and Monday to ensure that every visitor would be able to see the document.

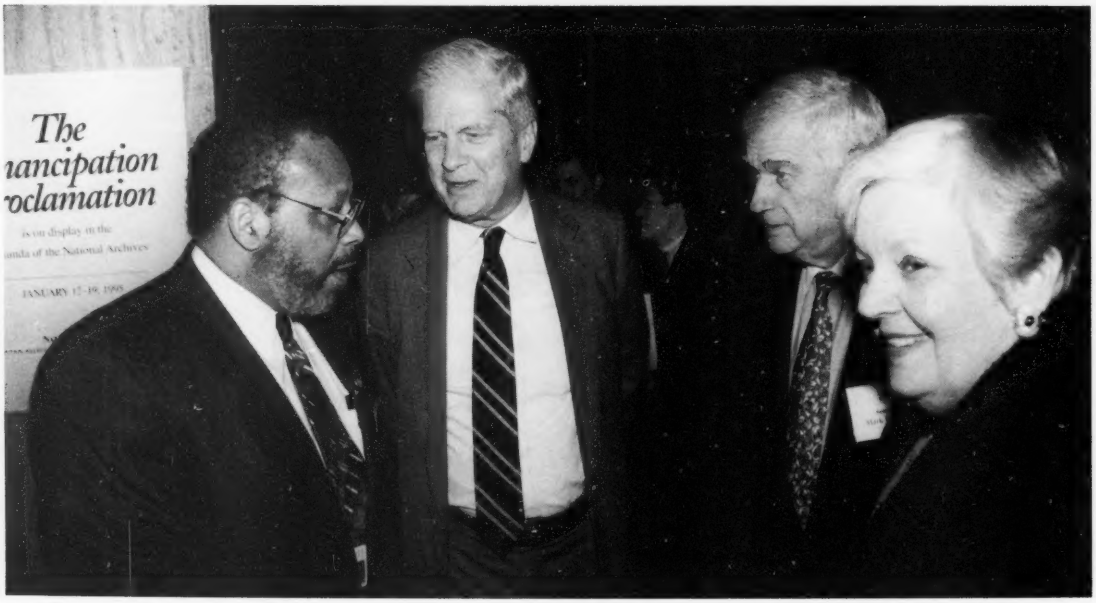
The exhibition was organized in cooperation with the National Archives, which displayed another landmark Lincoln document, the Emancipation Proclamation Jan. 12–19.

Lincoln's words, written clearly on two pieces of paper in his own hand, the first in ink on "Executive Mansion" stationery and the second on a fragile piece of foolscap in pencil, were placed in a new oxygen-free container and then exhibited in the temperature and humidity-controlled Mainz Bible case in Madison Hall.

From Jan. 17–19, a just-completed high quality facsimile, prepared at the Library's request by Black Box Collotype in Chicago, replaced the original.

Also on exhibition were the letter written by Judge David Wills asking President Lincoln to speak at the dedication of a cemetery for the Union dead at the Gettysburg battlefield, as well as a personal note asking him to stay in his Gettysburg home during his visit, and the only known photograph of Lincoln at the Gettysburg dedication, printed from a glass negative belonging to the National Archives.

Lincoln accepted the invitation from Judge Wills, probably viewing it as an appropriate time to honor all those who had given their lives in the Civil War. He may also have seen the dedication as an opportunity to reveal his evolving thinking



Deputy Librarian Hiram Davis and Dr. Billington welcome Sen. and Mrs. Mark Hatfield to the exhibition. *Photo by Paul Hogroian*

President Lincoln, reenacted by actor and educator Jim Getty, greets visitors waiting in line outside the Madison Building. *Photo by Helen Dalrymple*

about the War, as a fight not only to save the Union, but also to establish freedom and equality for all under the law. These ideas are central to the speech he gave at Gettysburg which, despite its brevity, has become one of the most memorable of all time.

Of the five known manuscript copies of the Gettysburg Address, the Library of Congress has two. President Lincoln gave one of these to each of his two private secretaries, John Nicolay and John Hay. The copy on exhibit, which belonged to Nicolay, is often called the "first draft" because it is believed to be the earliest copy that exists.

Considerable scholarly debate continues about whether the Nicolay copy is the "reading" copy. In 1894 Nicolay wrote that Lincoln had brought with him the first part of the speech, written in ink on Executive Mansion stationery, and that he had written the second page in pencil on lined paper before the dedication on Nov. 19, 1863.

Matching folds are still evident on the two pages of the Nicolay draft, suggesting it could be the copy that eyewitnesses say Lincoln took from his coat pocket and read at the ceremony.

However, one of the arguments supporting the contrary theory that the delivery text has been lost is that some of the words and phrases of the Nicolay copy do not match contemporary accounts. The words "under God," for example, are missing from the phrase "that this nation [under God] shall have a new birth of freedom. . . ." In order for the Nicolay draft to have been the reading copy, Lincoln would have had to depart uncharacteristically from his written text in several instances.

This copy of the Gettysburg Address remained in John Nicolay's possession until his death in 1901, when it passed to his friend and colleague John Hay.

The "second draft," probably made by Lincoln shortly after his return to Washington from Gettysburg, was given to John Hay, whose descendants donated both it and the Nicolay copy to the Library of Congress in 1916.

There are numerous variations in words and punctuation between these two drafts. Because these variations provide clues into Lincoln's thinking and because these two drafts are the most closely tied to November 19, they continue to be consulted by scholars of the period.

The other three copies of the Address were written by Lincoln for charitable purposes well after the dedication. The copy for Edward Everett, the orator who spoke at Gettysburg for two hours prior to Lincoln, is at the Illinois State Historical Library at Springfield; the Bancroft copy, requested by historian George Bancroft, is at Cornell University; the Bliss copy named for Colonel Alexander Bliss, Bancroft's

(Cont. on p. 59)

Modern Technology Employed To Store the Original Document

In order to assure the long-term preservation of the two drafts of Lincoln's Gettysburg Address in the Library's collections, the Preservation Directorate commissioned Dr. Nathan Stolow to design and manufacture two state-of-the-art environmental containers, one for each document.

In addition, the Library has constructed a low-temperature vault where these containers and other "Top Treasures" of the Library are being permanently stored.

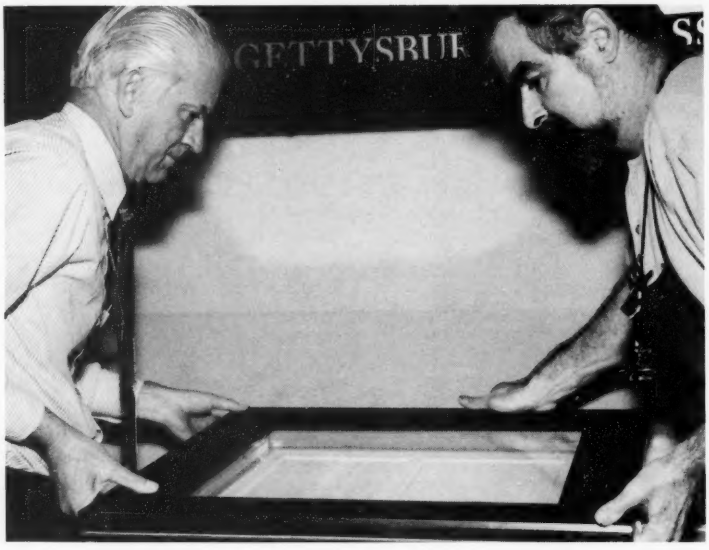
The containers are constructed of heavy-gauge stainless steel inner supports and two outer frames joined with neoprene gaskets and bolts, which allow access and viewing from both sides of the container.

The container is filled with low-moisture argon gas which has entirely purged the oxygen, virtually eliminating the risk of deterioration from oxidation, including photo-oxidation.

The Gettysburg Address is suspended in the container, without adhesive support, by tetex (TM) sandwiched between window mats. In addition, quarter-inch plexiglass on both sides filter out ultraviolet light.

These preventive measures preclude invasive conservation of the two originals and ensure their longest possible survival. Thus, future generations may enjoy and study the Library's two copies of the Gettysburg Address in a state as close as possible to that of the memorable days on which they were written.

—Helen Dalrymple



Peter Waters (left) and Tom Albro of the Library's Conservation Office carefully place the Gettysburg Address, encased in a new steel container, into the Mainz Bible case in Madison Hall. *Photo by Merrilee Oliver*

The Pendulum Swings: *Civil War Expert Discusses Civil Rights*

Civil War authority Eric Foner described the civil rights that sprang from the Civil War as a forward swing of the pendulum of history 100 years ahead of time.

The subsequent back swing, in which the Supreme Court eroded civil rights gains made by constitutional amendments during Reconstruction, continued until the 1960s, a time that represented another movement forward in favor of civil rights, Dr. Foner said during a lecture at the Library on Jan. 13.

"Not until our own time, or the past generation, did a great mass movement and a socially conscious Supreme Court reinvigorate the Reconstruction legislation and the agenda of racial equality, and the broad view of citizens' rights that arose in the aftermath of the Civil War," said the DeWitt Clinton Professor of History at Columbia University, who has been a visiting professor at Oxford and Cambridge universities.

"We have lived through a similar process of great social progress, and then retreat—not the same kind of retreat that happened after Reconstruction—although it may not be over yet," said Dr. Foner. The audience laughed.

Dr. Foner talked about the Gettysburg Address and the Emancipation Proclamation as the original documents were displayed, respectively, at the Library and the National Archives to commemorate the birthday of Dr. Martin Luther King Jr.

He described the Emancipation Proclamation, issued on Jan. 1, 1863, as a document that changed the war from a traditional conflict to a social revolution.

The Emancipation Proclamation "transformed the purpose of the Civil War. It announced, for the first time officially, that a Union victory

would mean a far-reaching transformation in Southern life and a redefinition of the place of black Americans in American society.

"The war created the opportunity, Lincoln said in the Gettysburg Address, for 'a new birth of freedom.'" In Dr. Foner's lecture, titled "1863: America's 'New Birth of Freedom,'"

Eric Foner . . .

he said the documents were able to change history not by themselves but by embodying two byproducts of the Civil War: nationalism and equal citizenship.

The Civil War produced not simply three amendments to the Constitution, "but a new Constitution altogether," Dr. Foner said. The 13th, 14th and 15th amendments abolished slavery; created, for the first time, a national citizenship, whose rights, enforced by the federal government, were to be enjoyed equally by all Americans; and protected the right to vote of black men.

"These measures . . . grafted onto the Constitution a principle of racial equality just glimpsed briefly in the Civil War, a principle entirely unprecedented in American history up until 1860."

The changes the war wrought on the political system were so fundamental that "the nation, not long afterward, began to retreat from their implementation." Dr. Foner said the retreat from the principle of equal participation of black Americans was fueled in part by a growing sense that the federal government had grown too powerful.

"Blacks had become, in the phrase of that period, the wards of the state, too dependent on the national government, in a more modern kind of phraseology," he said.

By the turn of the century, the states had been given *carte blanche* by the Supreme Court to nullify the Reconstruction amendments, civil rights laws and Lincoln's 'new birth of freedom,' said Dr. Foner, author of *Reconstruction: America's Unfinished Revolution* (1988, Harper & Row), which won the Bancroft and Parkman prizes in 1989.

In his talk, Dr. Foner also described how the Civil War was remembered. After the war, people forgot about abolition and viewed the war as the unifier of North and South, he said.

"The war was remembered, not as the crisis of a nation divided by antagonistic systems of labor and different political ideologies but as a tragic conflict within the great American family which accomplished the essential task of solidifying the united nation.

"Both sides fought for liberty in this version." However, said Dr. Foner, quoting a wartime speech by Lincoln, the Southern definition of liberty rested on the power to enslave others, while the Northern definition was "'for each man to do as he pleases with himself and the product of his labor.'"

Through the Gettysburg Address and the Emancipation Proclamation, Lincoln was both leading and reflecting the progress of events, Dr. Foner said.

"I suppose that is what greatness consists of: being in tune with the times, able to lead people down the road they were already going, but in an accelerated manner."

In conclusion, he said, "Contemplating the Emancipation Proclamation and the Gettysburg Address may serve to remind us what the Civil War really was about. And on the eve of the holiday commemorating the birthday of Martin Luther King Jr., they may also remind us of the unfinished agenda launched by the Civil War that still stands before us as a people."

–Yvonne French

. . . said of Lincoln: "I suppose that is what greatness consists of: being in tune with the times, able to lead people down the road they were already going, but in an accelerated manner." *Portrait by Mathew Brady for the $5 bill*

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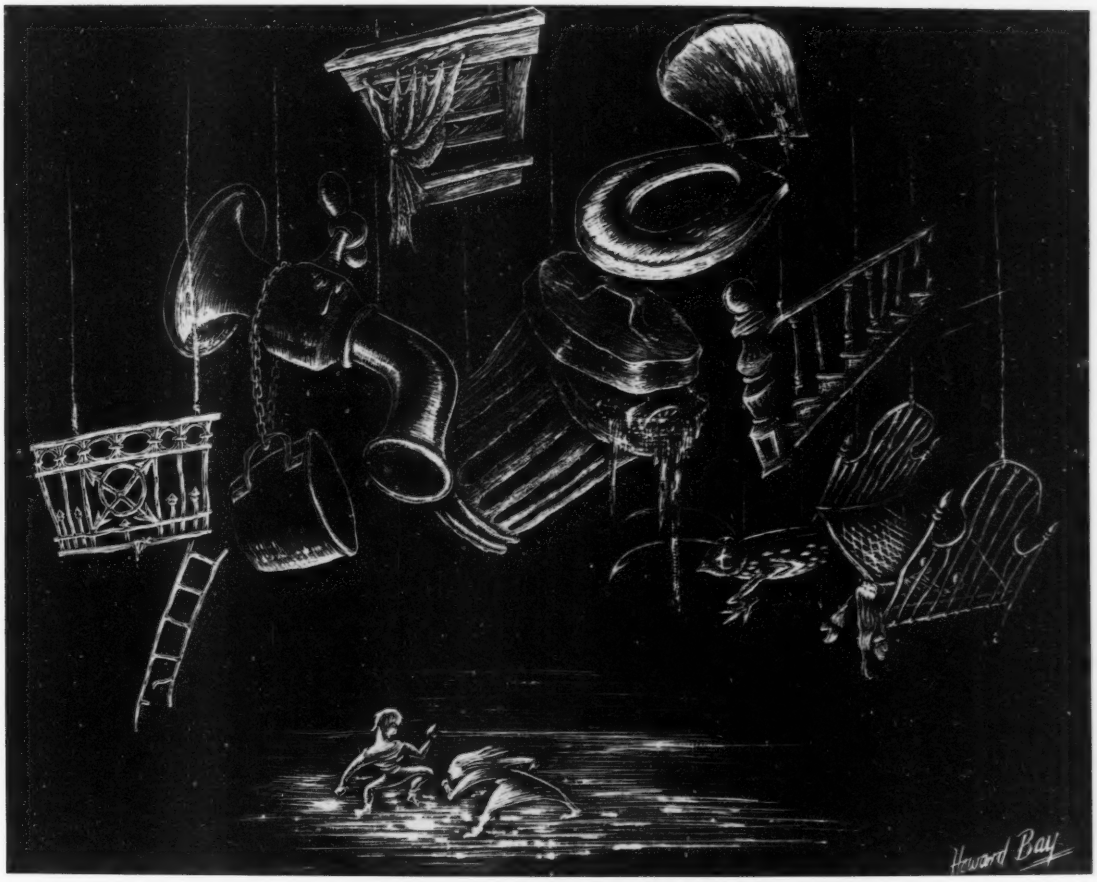


Theater's Paper Trail:
Federal Theatre Project Collection Tells of 1930s Era

by Yvonne French

Though theater is an ephemeral art, it leaves a trail of scripts, posters and photographs that tell volumes about the history and culture of the times when the actors trod the boards.

A slice of life of the 1930s can be found among some 1,000 posters, 5,000 scripts and 23,000 black-and-white photographs from the Federal Theatre Project. The collection has been available to researchers at the Library since September after its return from George Mason University, where it was on loan for 20 years.

The Federal Theatre Project was the first of four government relief programs for artists established by President Franklin D. Roosevelt as part of the U.S. Work Projects Administration (WPA) to alleviate unemployment during the Great Depression.

Productions included puppet and marionette shows, vaudeville, musicals and dramas with titles such as

Etching by Howard Bay for a set design of *One Third of a Nation* (above), a controversial "Living Newspaper" play about tenement conditions; a Depression-era poster for *S. S. Glencairn*, one of many play posters in the Federal Theatre Project Collection

First lady Eleanor Roosevelt, New York Mayor LaGuardia (left), and Col. F. C. Harrington, administrator of the WPA, congratulate the cast of *The Mikado.*

Pinocchio, Rip Van Winkle, It Can't Happen Here, Macbeth and *The Tragical History of Dr. Faustus.* Each play, and dozens of others are represented by posters, scripts, musical scores, property lists, programs, lighting cue sheets, financial records, cast lists, scrapbooks and billboards.

Most of the items are tidily housed in matte gray archival boxes in the stacks of the Music and Performing Arts Reading Room. The holdings tell a tale of how out-of-work directors, actors, musicians and stagehands came together to create entertaining, sometimes contentious theater as a result of direct government intervention.

The theater artists were given work from 1935 to 1939 as part of the $27 million Federal Theatre Project. A full 90 percent of the budget was spent on salaries. Though the artists scrimped on stage production—hence rendering some of the items more interesting for their folksy ingenuity than artistic merit—the bulk of the holdings are remarkable for their professionalism.

One particularly colorful part of the collection is the posters, according to Ruth Kerns, a Library consultant and former reference librarian at George Mason University. The offset, letterpress, hand-drawn and silk screen posters fill 23 large, flat drawers. Although about 2,000 posters were printed per show, for some, none at all survived.

"Sadly, there are a lot of posters that just disappeared," Ms. Kerns said, flipping one poster over to show the costume design for the swing version of Gilbert and Sullivan's *The Mikado.* A sleeveless shift dress rendered in pencil and watercolor shows flowerlike designs of blue crescents and red dots. Fabric swatches are attached. The posters that remain, however, provide a good historical record, Ms. Kerns said.

"One common poster theme was antiwar, another was aviation and another theme that you see is the change from rural to urban America. You'll see posters with farmers and an industrial-looking cog and wheel," she said, adding that many of the posters were drawn in Art Deco style.

Another interesting part of the collection is the production bulletins. The bulletins are cloth-bound hardback books that provide a record of each production. The pages are carefully typewritten in black and red ink. They carry plot synopses, notes on set design, financial records and foldout blueprints of set elevations and floor plans. Also included are costume sketches, director's notes, music, property lists, lighting plans, critical reviews and handbills.

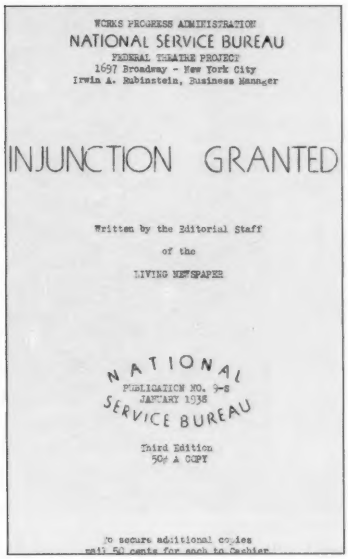
One bulletin contains a newspaper

Costume design from *The Mikado* drawn on the back of a poster

clipping of Eleanor Roosevelt, a theater project supporter, in the lobby after a performance of the *The Mikado.* A handbill announces a "swincopated" production with an all black cast, and a clipping from *Life* magazine, headlined "Mikado in Swing," gives a glowing review.

Other elements of the project that did not get such high marks, at least from those who held the project's purse strings, were the hard-hitting Living Newspapers, one-act plays based on real events. The plays confronted problems of contemporary society, addressing from a New Deal perspective controversies such as slums, war, racism and labor relations.

Titles included *Power,* which called for public ownership of utilities, *Injunction Granted,* a courtroom survey of the labor movement and *One-Third of a Nation,* which pilloried housing conditions. Another play about housing, *Model Tenements,* was censored in Chicago, while *Ethiopia,* the very first Living Newspaper, was censored in New York,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Cover of *Injunction Granted,* a play about the labor movement

Ruth Kerns, a consultant to the Library on the Federal Theatre Project Collection, holds up a 3–D set design as Music Division Dance Specialist Vicky Wulff searches the collection. *Photo by Yvonne French*

according to an article by Lorraine Brown in the *Quarterly Journal of the Library of Congress* (Winter, 1979).

Living Newspapers employed an off-stage amplified voice, ostensibly that of the newspaper, to ask questions and provide narration. The voice was editorial in tone and usually called for reforms, Brown and John O'Connor wrote in the book *Free, Adult, Uncensored: The Living History of the Federal Theatre Project.*

The title comes from a statement by Harry L. Hopkins, director of the WPA, who declared at the outset of the project: "I am asked whether a theater subsidized by the government can be kept free from censorship, and I say yes, it is going to be kept free from censorship. What we want is free, adult, uncensored theatre," Brown and O'Connor noted.

The authors also noted a project rule that the Living Newspapers had to be based on current events; hence the collection today holds some 200 archival boxes of period newspaper clippings, some of which were spun into plays by out-of-work journalists. The boxes of clippings bear such provocative subject titles as "espionage," "German antisemitism" and "kickbacks."

The Living Newspapers were at most a feisty sideshow of the Federal Theatre Project, but they became targets of some conservative groups who, by 1939, had prevailed upon Congress to abolish the project altogether, according to Brown.

In her article, Brown wrote, "It became clear the Federal Theatre had become a microcosm of all the New Deal represented to the enemies of the [Roosevelt] administration, notably in its spending policy and its liberal attitudes toward labor, aliens and minorities."

But the make-work program did not die before it brought a great deal of popular theater to many Americans, with some shows even traveling by caravan to schools, parks and hospitals. It ultimately staged 8,000 plays that were seen by 16 million people in 30 states and the District

of Columbia.

Such luminaries as Burt Lancaster, John Huston, John Houseman, Eugene O'Neill, Arthur Miller, Orson Welles and Virgil Thompson all worked for the theater project.

Some 200 actors, directors and theater artists associated with the project were recorded on video and audiotape at George Mason University, where the oral history recordings will remain.

The collection originally came to the Library between 1939 and 1946, with the largest segment transferred from the Washington office of the project's administration in 1940.

The entire collection, which fills 1,150 linear feet of space, had been on loan to George Mason University since 1974 for research, organization and description. The Fairfax, Va.-based university is credited with creating a register for the holdings.

The collection was called back to the Library in 1990 by Dr. Billington, who cited preservation, security and access for researchers in recalling all outstanding Library loans.

"Students and scholars will be able to study the Federal Theatre Project materials in conjunction with the many complementary collections from that era at the Library, such as the Federal Writers' Project, the Federal Arts Project, the Farm Security Administration photographic archives and the Historic American Buildings Survey," said Winston Tabb, associate librarian for Collections Services.

"In addition, the Library's collections of copyright drama scripts, musical theater materials and the papers of many directors, producers, actors and writers will assist the scholar doing research in this field," he added.

Alan Stein, a former Junior Fellow in the Manuscript Division who also worked for the Institute on the Federal Theatre Project at George Mason, called the collection invaluable. "It provides a time capsule, a treasure trove of life in the 1930s."

African American Parts of Collection Travel to NYPL For Stage Exhibition

Just back from an extended university loan, posters, costume sketches and set designs exemplary of African American stage design from the Library's Federal Theatre Project collection are on the road again, now for an exhibition at the New York Public Library for the Performing Arts.

"This is very exciting because it is the first exhibition of African American stage design ever done. Most people think black stage design began with the Black Theater Movement in the 1950s, but it really began some 100 years ago. The 1930s items show a great deal of professional skill," said Barbara Stratyner, curator of exhibitions for the New York Public Library for the Performing Arts.

The project is credited with giving blacks an *entrée* to professional theater work, which previously was largely closed to them by the unions, wrote John O'Connor and Lorraine Brown in *Free, Adult, Uncensored: The Living History of the Federal Theatre Project.*

Among the 12 items on display at the public library is a blue, brown and yellow silk screen poster announcing the 1938 staging of *Haiti: A Dream of the Black Napoleon.* The melodrama by *New York Times* writer William Du Bois is about black Haitian nationalists who turn Napoleon's soldiers back from the shores of their homeland, the first-ever black republic. The action focuses on a Frenchwoman who learns that her father is black and must choose allegiance to either kin or country.

"Unlike the conventional 'tragic mulatto' of the period, she is able

One of the posters of African American
York Public Library for the Performing Ar

an stage design now being displayed at the New Arts.

Costume designs for an African American production of *Androcles and the Lion* are augmented by fabric swatches.

to make a clear choice—to stay on the island—and survive," wrote O'Connor and Brown.

The New York exhibition also displays designs for *Jack and the Beanstalk,* which include a 2-by-10-foot loaf of french bread for the giant. The miniature version was depicted on paperboard in pen and ink and watercolor. Other designs depict a silver-bladed knife and a cream-colored cow with muted pastel spots.

There are seven costume designs for *Androcles and the Lion,* some with fabric swatches for the players' Roman garb. A second silk screen poster, announcing "A Negro Production of George Bernard Shaw's *Androcles and the Lion,*" also is part of the exhibition.

The final element is a pencil and charcoal sketch of the set design for the one-act play *The Long Voyage Home* by Eugene O'Neill. The piece was one of four plays of the sea collectively titled *SS Glencairn and* staged at the Lafayette Theatre on Seventh Avenue in Harlem. *Androcles* and *Haiti* also were staged there.

The 12 items in the exhibition are intended to whet the appetites of New York Public Library patrons who might be interested in the overall collection newly available in the Music and Performing Arts reading room at the Library of Congress. Researchers wishing to explore further source documents will find a profusion of ancillary materials, including backstage interviews from *Haiti* and detailed production bulletins from the two children's plays and *SS Glencairn.*

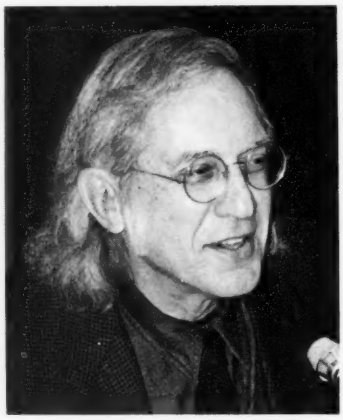
"ONSTAGE: A Century of African American Stage Design" is on view through May 20 at the Amsterdam Gallery in the New York Public Library for the Performing Arts at 40 Lincoln Center Plaza.

The Best of Times for American Culture?:
LC's New Deal Arts Collections Displayed and Discussed

"The Library of Congress was lucky to get these materials." "It was the golden era of American creativity." "I was just happy to have a job." "People today have forgotten that government is capable of doing noble things."

So said four people who took part in the New Deal arts projects of the 1930s and early 1940s who were special guests at "Amassing American 'Stuff': The Library of Congress's New Deal Arts Collections," a conference held Dec. 8–9 at the Library. Twenty-one veterans and firsthand observers of the New Deal arts projects—most of them in their 70s or 80s—accepted the Library's invitation for two days of interviews, discussion and reminiscing.

This enthusiastic group of artists and administrators shared top billing with the Library's unparalleled collections of the products of the New Deal arts projects—which many of them had helped create. With the return of the Federal Theatre Project Collection to the Library (see story on p. 44), all of the



Lawrence Levine

Library's New Deal arts collections are now available for use on Capitol Hill. These collections include architectural drawings, music, photographs, posters, prints, sound recordings, oral histories, folklore, folk songs, indexes, play scripts and programs, radio scripts, costume and set designs and thousands of pages of manuscripts.

John Cole chats with Jerre Mangione (left), and Sam Ross. *Photo by Yusef El-Amin*

The Dec. 8–9 program turned out to be a challenge for participants—in both expected and unexpected ways. First, these 21 participants (listed below) answered queries posed by other guests such as historians Lawrence Levine and Bernard Weisberger.

The expected challenge came in the form of their questions: What was it about the New Deal "moment" that enabled all of this creativity and useful work to take place? and "At the time, did you have any notion of the contribution you and your colleagues might be making to the arts?" A third set of questions had a contemporary ring: "Did having the federal government as your patron influence your work? Did you feel any pressures, and if so, how?"

The unexpected challenge was provided by a bomb scare in the Madison Building on the morning of Dec. 9. The first warning over the loudspeaker system in the sixth-floor Mumford Room came during Dr. Billington's welcoming remarks; the call for evacuation of the entire Madison Building came about 20 minutes later, just as keynote speaker Lawrence Levine was nearing the conclusion of his compelling remarks on "American Culture and the Great Depression."

The 150 people in the Mumford Room soon found themselves on Independence Avenue outside the building, but within 45 minutes about half of them—to the accompaniment of banjo music from

Stephen Wade—reconvened informally on chairs hastily set up in the Jefferson Building's Great Hall.

Moderator John Cole continued the program, asking Dr. Levine to conclude his talk; he did so, but without a microphone. A tape recorder from the American Folklife Center soon appeared, and Dr. Cole began calling on participants from the New Deal's Visual Arts, Music and Theatre projects for brief statements about their involvement. More than one of the speakers commented that the Library's bomb scare was "small potatoes" compared to what they had experienced during the 1930s. The program continued for 90 minutes before the bomb threat was over and everyone returned to the Madison Building.

The afternoon program in the Mumford Room featured a slide presentation of his own photographs and a moving discussion by Jack Delano; brief personal statements from participants in the Folklore, Federal Writers' and Historical Records Survey projects; and a final conversation with scholars, curators, and participants on "Sharing the Heritage of the New Deal Arts Projects."

Government support for the arts—past, present and future—was a major topic, and the presentations were often passionate. The final speaker, Stephen Wade, concluded two days of lively and intense exchanges with a song inspired by folklore material about an unknown "Pessimistic Pioneer" that he found in the Library's Manuscript Division. Accompanying himself on the banjo, he explained that he wrote the song, "Hard-Head Hardy," in the late 1980s with Jack Conroy, who collected folk tales for the Illinois Federal Writers' Project.

Samplings from all of the Library's New Deal arts collections were on display during the conference—including a special display of materials from the Federal Theatre Project collection selected by Music Division consultant Ruth Kerns. Participants also heard recordings from the Federal Music Project selected by Wilda Heiss of the Music Division.

Carl Fleischhauer, Jane Bossert and Catherine Kerst demonstrated digitized versions of materials from three New Deal arts projects: life history manuscripts from the Folklore Project of the Federal Writers' Project, color photographs from the unparalleled Farm Security Administration/Office of War Information (FSA/OWI) collection of more than 100,000 photographs, and photographs and sound recordings from the Sidney Robertson Cowell WPA Northern California Folk Music Project Collection.

Another highlight was a 16-minute silent film about the Federal Theatre Project that was made in Los Angeles sometime during the late 1930s.

A new Library of Congress CD-ROM based on the Library's Historic American Buildings Survey Collection also was discussed.

The conference was sponsored by the Center for the Book, with cooperation from LC's Collections Services and American Folklife Center, as well as the Library of Congress Professional Association.

In addition to participating in the panel discussions, eight of the 21 guests were interviewed by Library of Congress curators or other conference participants. Interview topics included the development of the Library of Congress's New Deal arts collections; experiences with LC staff members during the 1930s and early 1940s; personal views of the relationship between government and the arts; and particular projects or experiences that left a lasting impression on the interviewee.

Jean Trebbi discusses the Florida Writers' Project with Stetson Kennedy. *Photo by Jim Higgins*

The following 45-minute interviews were videotaped for the Library of Congress Archives: Elena Millie of the Prints and Photographs Division spoke with Will Barnet and Anthony Velonis; Jean Trebbi of the Florida Center for the Book interviewed Stetson Kennedy; Beverly Brannan of the Prints and Photographs

Bernarda Bryson

Division talked with Mary Collier; Ford Peatross of the Prints and Photographs Division discussed the Historic American Buildings Survey collection and other topics with Charles Peterson; former LC Junior Fellow Alan Stein interviewed Federal Writers' Project veterans Jerre Mangione and Sam Ross; and the Prints and Photographs Division's Bernard Reilly interviewed Bernarda Bryson.

The Center for the Book plans to publish a book based on the conference to raise public and scholarly awareness of these unique collections and their research potential.

Special guests:

Bob Baker, as a young boy, apprenticed with the Federal Marionette Theatre Project in Los Angeles. Currently he is adapting the 1936 version of the FTP's *Hansel and Gretel* for his Marionette Theatre in Los Angeles.

Will Barnet, artist and printmaker, was a member of the Graphics Arts Division of the Federal Art Project.

Perry Bruskin began his acting career in the Federal Theatre Project in the Children's Unit. He was a member of the cast of one of the three major FTP plays in New York when the project suddenly was closed.

Bernarda Bryson was a lithographer for the Public Works of Art Project and assisted her husband, Ben Shahn, with several of his mural projects for the Treasury Department.

Mary Collier assisted her husband, FSA photographer John Collier.

Jack Delano was a photographer for the Federal Art Project and then, from 1939 to 1941, for the Farm Security Administration.

Abbott L. Ferris collaborated in 1939 with Herbert Halpert in the documentation of the folk music and folklore of Mississippi.

Archie Green, teacher, folklorist, and editor, was a member of the Civilian Conservation Corps and was a founder of the American Folklife Center.

Herbert Haufrecht was a teacher in the Federal Music Project and a staff composer for the Federal Theatre Project.

Beth Lomax Hawes, folklorist, helped her father John Lomax and brother Alan Lomax make field recordings for the Library of Congress during the 1930s.

Jacob Kainen, painter and print-maker, was a member of the Graphic Arts Division of the Federal Art Project from 1935 to 1942.

Stetson Kennedy worked on the Florida Writers' Project from 1937 to 1942 and was involved with different folklife and life history projects.

Dan Lacy, a former administrator at the National Archives and the Library of Congress, was a regional supervisor for the Historical Records Survey.

Alan Lomax began his career as a folk music collector and scholar in 1933 by making field recordings for the Library of Congress with his father. In 1936–1942 he was assistant-in-charge of LC's Archive of American Folk Song.

Jerre Mangione, a coordinating editor for the Federal Writers' Project, also is the author of *The Dream and the Deal: The Federal Writers' Project, 1935–1943.*

E.G. Marshall played several roles in Federal Theatre Project productions, first in Chicago and then in New York, from 1935 until the FTP closed in 1939.

Charles E. Peterson was a founding member and project administrator of the Historic American Buildings Survey, which was established in 1933.

Leonard Rapport was a member of the Federal Writers' Project and served on the staff of the National Archives from 1949 to 1984. He has written several articles about the Federal Writers' Project and the Historical Records Survey.

Sam Ross, a screenwriter and novelist, was a member of the Illinois Writers' Project, based in Chicago.

Louise Rosskam, a photographer for the Farm Security Administration from 1938 to 1943, teamed with her husband, Edwin Rosskam.

Anthony Velonis, printmaker and painter, worked in the Graphic Arts Division of the Federal Art Project in New York City.

—John Cole

John Cole is director of the Center for the Book.

E.G. Marshall (left) and Jerre Mangione reminisce about the arts in the 1930s. *Photo by Yusef El-Amin*

News from the Center for the Book:
WPA Writers' Project Highlighted

To celebrate the writers and literary legacy of each of the 50 states, in 1984 the Center for the Book established the "Literary Heritage of the States" project. This endeavor had a dual inspiration.

The first was the Federal Writers' Project (FWP), which was established in 1935 as part of Federal Project Number One of the Works Progress Administration (WPA). The second was the series of 26 exhibitions and catalogs marking state anniversaries that the Library, under the initial leadership of Librarian of Congress Luther Evans (1945–1953), produced between 1946 and 1972.

In recent years, the national Center for the Book and several of its 29 state affiliates have developed projects in the spirit of the FWP and the LC state anniversary projects; each heightens public awareness of regional, state or local literary and cultural traditions.

On Nov. 8, 1986, the Florida Center for the Book sponsored an all-day symposium, "Rediscovering the 1930s: The WPA and the Federal Writers' Project," which assessed the significance of the FWP, particularly in Florida, and celebrated the opening of the FWP special collection in the Broward County Library. Five participants of the Florida conference (Jerre Mangione, Stetson Kennedy, Bernard Weisberger, Alan Jabbour and John Cole) took part in the December 1994 program at the Library of Congress (see story on p. 50).

This poster advertised the Federal Writers' Project *New York City Guide*, one of many guides to the states.

Also participating in the 1994 Washington conference were Florida Center for the Book Director Jean Trebbi and Margaret Bing, who runs the Broward County Library's New Deal Arts projects special collection.

For information about this collection, which is especially strong in FWP materials, write Margaret Bing, Broward County Library, 100 S. Andrews, Fort Lauderdale, FL 33301.

"Uncle Sam in the Oregon Country," a joint project of the national center and the Oregon Center for the Book, is a traveling exhibition reproduced largely from the collections of the Library of Congress–including its New Deal arts materials. The exhibition, which opened in 1990, illustrates how the federal government has shaped and affected Oregon's history and culture.

"Uncle Sam in the Oregon Country," a 30-panel traveling exhibition, is accompanied by a 250-item checklist. Three of the panels describe the New Deal in Oregon and include reproductions of items from the Oregon FWP, Federal Theatre, Federal Art and Historical Records Survey projects.

For information, write or call Ellen Fader, Oregon Center for the Book, Oregon State Library, Salem, OR 97310-0642.

In March 1992 the Library of Congress received a grant of $503,329 from the Lila Wallace-Reader's Digest Fund for the Center for the Book's "Literary Heritage of the States" project (see LC *Information Bulletin*, Sept. 7, 1992). The grant supported "Language of the Land: Journeys into Literary America," an exhibition seen at the Library of Congress September 1993 through January 1994 and at state

centers for the book across the country through July 1995.

Featuring literary maps from the Library's Geography and Map Division and photographs from the New Deal's Farm Security Administration/Office of War Information (FSA/OWI) Collection in the Prints and Photographs Division, the exhibition also uses the words of writers to illustrate how Americans' views of various regions of the country have been influenced and shaped by literary voices.

The Lila Wallace-Reader's Digest Fund grant to the Center for the Book also supports publications, programming at the state centers to enhance the exhibition and extend its message to schools and the general public and the development by state centers of new state literary maps.

In November 1992 the Library honored FWP veteran Jerre Mangione with an exhibition, "An Ethnic at Large: Jerre Mangione and the Federal Writers' Project," which was developed by the Library's Interpretive Programs Office. The Center for the Book sponsored a symposium and, with LC's American Folklife Center, a reception.

As coordinating editor for the FWP, one of Mr. Mangione's principal responsibilities was to obtain trade publishers for the FWP's state guide series, one of the best-known and most enduring legacies of the New Deal arts projects. At the symposium, Center for the Book Director John Cole paid a special tribute to Mr. Mangione's ebullience and persistence. Dr. Cole explained that a footnote about the Library's WPA collections in remote storage in Mr. Mangione's history of the FWP (*The Dream and the Deal*, 1972) led to an inventory of those collections and stimulated interest throughout the Library in all of its New Deal arts collections.

In 1992 the Virginia State Library and Archives, in cooperation with the Virginia Center for the Book, sponsored the publication of a reprint edition of *Virginia: A Guide to the Old Dominion*, with a new foreword by Garrett Epps. Compiled by the Virginia Federal Writers' Project, the 710-page volume was originally published by Oxford University Press in 1940. The reprint is available for $35 from the Virginia State Library and Archives, 11th Street at Capitol Square, Richmond, VA 23219-3491.

The Dallas Public Library, the Texas Center for the Book, and the University of North Texas Press collaborated in 1992 to publish—for the first time—*The WPA Dallas Guide and History*, which was written and compiled from 1936 to 1942 by the workers of the Writers' Program of the WPA in the City of Dallas.

The 450-page book is available from the Texas A&M University Press, Drawer C, College Station, TX 77843. Call (800) 826-8911 for phone orders. The price is $35 plus

A display of Federal Writers' Project titles

$3 for shipping and handling.

The Wisconsin Center for the Book, part of the Wisconsin Academy of Sciences, Arts and Letters, is developing a project that explores the WPA arts projects in Wisconsin. Furthermore, it has proposed a session on the subject at the 1995 annual meeting of the Oral History Association. Specific topics would include the Wisconsin FWP's state guide, an unpublished FWP history of Milwaukee County, WPA and the visual arts in Wisconsin, the planned community of Greendale, Wis., the WPA collections of the State Historical Society of Wisconsin, and the Wisconsin-related WPA collections of the Library of Congress.

For information, write or call Faith Miracle, Wisconsin Academy of Sciences, Arts and Letters, 1922 University Avenue, Madison, WI 53705–4099, phone (608) 263–1692.

Further Reading

"Amassing American 'Stuff:' The Library of Congress and the Federal Arts Projects of the 1930s," by John Y. Cole. *The Quarterly Journal of the Library of Congress* 40 (Fall 1983): 356–389.

Documenting America, 1935–1943, ed. by Carl Fleischhauer and Beverly W. Brannan. Berkeley: University of California Press (in association with the Library of Congress), 1988.

Free, Adult, Uncensored: The Living History of the Federal Theatre Project, ed. by John O'Connor and Lorraine Brown. Washington, D.C.: New Republic Books, 1978.

Pickaxe and Pencil: References for the Study of the WPA, compiled by Marguerite D. Bloxom. Washington: Library of Congress, 1982.

Library of Congress Memberships Available: *Includes Subscription to* Civilization *Magazine*

Associate membership in the Library of Congress, which includes six issues of *Civilization: The Magazine of the Library of Congress,* is available for annual dues of $20 (see LC *Information Bulletin,* May 2, 1994).

To receive *Civilization,* call (800) 829–0427 to pay by credit card, or send check or money order, payable to *L.O.C. Associates,* to:

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Information Bulletin 84LC01

NLS Wins International Awards For Video, Bibliography

The National Association of Government Communicators (NAGC) recently announced that the National Library Service for the Blind and Physically Handicapped (NLS) at the Library of Congress is the winner of two international communications awards.

The first place International Gold Screen Award was given for NLS's new broadcast public service announcement, titled "Physically Handicapped Reader."

Coping Skills, a new bibliography published by NLS, was awarded a second place Blue Pencil Award.

"We are honored to have received the prestigious International Gold Screen award and are pleased that this international jury has recognized the high level of NLS's marketing products," said NLS director Frank Kurt Cylke.

"I congratulate Bob Fistick, head of the NLS Publications and Media Section, who coordinated "Physically Handicapped Reader," for an outstanding achievement for NLS and the Library of Congress," Mr. Cylke said.

The "Physically Handicapped Reader" is one of a six-part series of broadcast public-service announcements aimed at informing Americans about the NLS program for readers who are blind and physically handicapped.

Featured on the announcement is Bao-An Tran, a student with a musculoskeletal disability, who discusses how important talking books are to him and how they help him keep informed and independent.

The public service announcements are scripted in English and Spanish, with radio versions also taped.

"Coping Skills," which won the second-place Blue Pencil Award,

(Cont. on p. 59)

Chicana Poet Ana Castillo Reads from Her Works

Chicana author and poet Ana Castillo grew up in Chicago at a time when Mexicans were the second largest minority population. In her neighborhood, everything, including food, church, clothing and games, was still done in the Mexican style.

Reading on Dec. 2 from *Massacre of the Dreamers, Essays on Xicanisma* (1994, University of New Mexico Press), she said a woman going to downtown Chicago "felt as though she were leaving the village to go to town on official business."

Unless she met another Mexican. In that case, there was "mutual unspoken recognition and avoidance of eye contact."

If they did exchange glances, the internal dialogue on the part of the woman might go like this, said Ms. Castillo:

"When I see you, I see myself. You are the mirror of this despicable, lowly, subhuman that I am in this place far from our homeland. . . . But don't look at me. Go on your way. Let me go on pretending my invisibility, so that I can observe close up all the possibilities—and dream the gullible dreams of a human being."

Ms. Castillo's distinctive Mexican-American voice helps illuminate the experience of some 22 million people of Spanish speaking origins who live in the United States. In that spirit, a dedication on the opening page of *Massacre of the Dreamers* bears the following quote from Laurette Sejourne's *Burning Water: Thought and Religion in Ancient Mexico:*

"Anyone dreaming anything about the end of the Empire was ordered to the palace to tell of it. . . . But finding no good in the thousands offered, Moctezuma killed all the offenders. It was the massacre of the dreamers, the most pathetic of all. . . . From that day on there were no more forecasts, no more dreams, terror weighed upon the spirit world. . ."

Ms. Castillo only recently turned to nonfiction. The essays, like most of her fiction, are feminist. For the title of her latest book, she coined the word Xicanisma (chee-khan-EE-sma) to mean feminism for brown-skinned women in a racist society that recognizes race relations mostly as a black and white dilemma. As she explained to the attentive audience of about 60 students, professors and staff of the Hispanic Division, which sponsored the reading in the West Dining Room of the Madison Building, "It's not like there's a [Xicanisma] school or even that we get together or agree with each other."

Ana Castillo

"There's an empowerment in self-naming. As times change, terms must also change. All throughout history we come up with some way to identify ourselves to counteract how we're being identified." Ms. Castillo made the latter comment recently to *VLS*, the literary supplement of *The Village Voice* in reference to "a government attempt to assimilate or Europeanize all people of Spanish-speaking origins," she said.

Although her first language was Spanish, Ms. Castillo, who teaches at University of New Mexico in Albuquerque and is a visiting professor at Mount Holyoke College, said she writes in English, although "English syntax makes its way to my mouth with the grace of a clubbed foot," she quoted from one of her poems.

She writes in English because she lives in the United States and because until a few years ago, U.S. publishers did not publish in Spanish, she said. "Now some of the New York publishers are realizing there is a constituency for books written in Spanish," said Ms. Castillo, recipient of the 1993 Carl Sandburg Award for Fiction from the Friends of the Chicago Public Library and awards from the Before Columbus Foundation and the Mountains and Plains Booksellers Association.

She published several books of fiction and poetry before *Massacre of the Dreamers* came out in September. After the lecture, a long line of people, many of them holding several volumes of her work for her to sign, waited to exchange a few words with an author whose work they admire.

—*Yvonne French*

Classicism Revisited:
Italian Influence on America Was Lecture Topic

The flagpole, the minaret and the pediment are so common in cities and towns across America that we take them for granted.

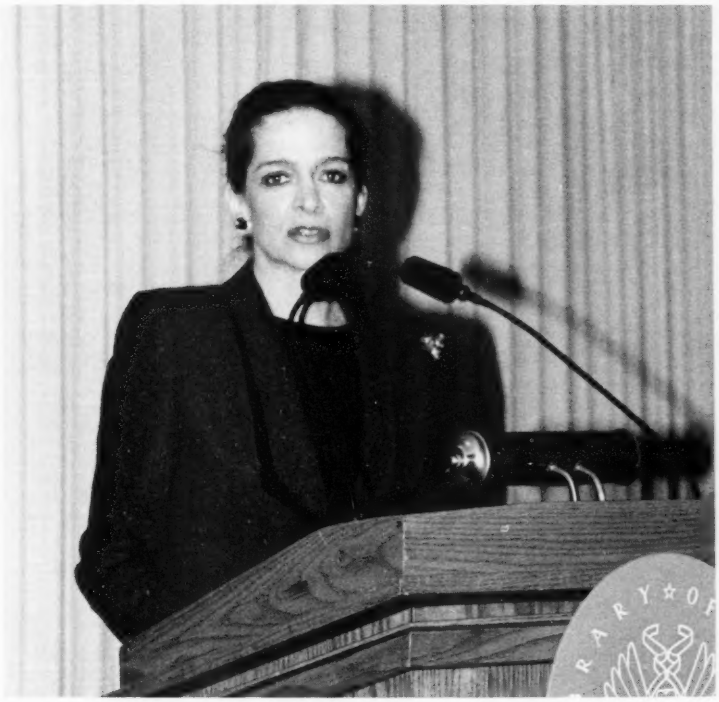
Simple in line and proportion, they employ vertical lines, arches and spheres to declare a sense of purpose without appearing overly pompous.

To what do we owe these staples of American civic architecture? Adele Chatfield-Taylor says we owe them to the American Academy in Rome.

Ms. Chatfield-Taylor, president of the academy, an architecture, humanities and fine arts fellowship program, spoke about Roman architecture at the Library in the first of a series of talks focusing on the Italian influence in America.

Next in the series will be authors Gay Talese and Jay Parini, who will give a joint lecture Feb. 22. Supreme Court Justice Antonin Scalia and President of the New York Stock Exchange Richard A. Grasso also will speak, but dates have not been confirmed.

The series is being cosponsored by the Library's Rare Book and Special Collections Division, the Embassy of Italy, the Italian Cultural Institute and the National Italian American Foundation.



Adele Chatfield-Taylor, president of the American Institute in Rome. *Photos by Yusef El-Amin*

Ms. Chatfield-Taylor's lecture, "Rome as a Generating Force" focused on the academy, which celebrated its 100th anniversary last year. It was founded by architect Charles McKim "so American students could be humanized, educated, inspired and made couth," Ms. Chatfield-Taylor said.

Using slides portrayed on three video monitors in the darkened Montpelier Room, Ms. Chatfield-Taylor showed to an audience of more than 550 examples of how Roman architecture was adapted by American designers before the turn of the century, when they dropped the then popular romanticism in favor of a classical revival.

As a result, "The minaret, flagpole and pediments became models for Main Street, U.S.A.," Ms. Chatfield-Taylor said.

Neoclassicist John Russell Pope, designer of the Jefferson Memorial, the National Archives building and the National Gallery of Art, was in the first graduating class of the academy.

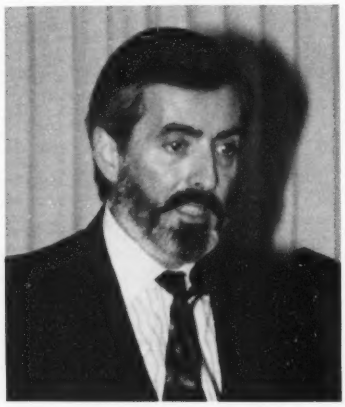
But architects aren't the only students who have passed through the institution. The list of graduates and their accomplishments in literature, painting, music, sculpture and, more recently, landscape architecture reads like a who's who of American arts and letters.

Anthony Hecht, who attended the Nov. 28 lecture, in 1950 became the first poet to win the Rome Prize. Mr. Hecht was the Consultant in Poetry at the Library from 1982 to 1984. Other poets associated with the Library also have won the Rome Prize.

For "Appalachian Spring" composer Aaron Copland, "It was in a room listening to the horns of Rome's motor scooters and automobiles that he retreated into the

sounds of his Appalachia and went on to compose music now heard the world over," Ms. Chatfield-Taylor said.

Each year, through a competition open to all U.S. citizens, the academy awards up to 28 fellowships. Ms. Chatfield-Taylor was a Rome Fellow in 1983–84. She went on to become



Larry Sullivan

director of design arts for the National Endowment for the Arts before becoming president of the academy in 1988.

Her lecture was the first in a series of programs initiated by the new Associates of the Rare Book and Special Collections Division. The Rare Book Associates program was formed last year to acquaint individuals with the resources and needs of the division and to raise funds through contributions to support its programs.

The division holds the most comprehensive and universal rare book collection in the United States. Numbering more than 750,000 items, its holdings include numerous books printed in Italy during the earliest period of printing, as well as large collections on Italian history and culture, 5,700 books printed before 1501, Thomas Jefferson's library, the largest collection of early American imprints in the country, the Lessing J. Rosenwald Collection of Illustrated Books, the libraries of czars of Russia and countless other unique collections.

Future programs include a seminar on books that have helped shape Western public policy. Scholars will be invited to present papers on Plato's *Republic,* Adam Smith's *The Wealth of Nations* and Gunnar Myrdal's *An American Dilemma* and *The Federalist Papers.* The papers will be presented during a seminar and published by the Library. This program will be funded by the Bradley Foundation and sponsored by the Rare Book Division.

This spring, "Pioneers, Passionate Ladies and Private Eyes," a symposium on dime novels, series books and paperbacks, is planned. Also planned is an annual lecture series on book arts, said Larry Sullivan, chief of the Rare Book and Special Collections Division.

In keeping with themes of rare books and the Italian influence on America, Dr. Sullivan displayed five rare books from Italy.

Although some might argue otherwise, "Sixty to 70 percent of the world's treasures are in Italy," according to Ms. Chatfield-Taylor.

Dr. Billington's comment aptly summed up the lecture: "The strength of the Italian holdings in Library of Congress illuminates just how much Italian culture everywhere flavors American life. All Americans benefit from the Italian connection."

—Jeanne Smith and Yvonne French

Jeanne Smith is a public affairs specialist in the Public Affairs Office.

Frank Guarini (left), president of the National Italian American Foundation and a former congressman from New Jersey, exchanges greetings with Italian Ambassador to the United States Boris Biancheri.

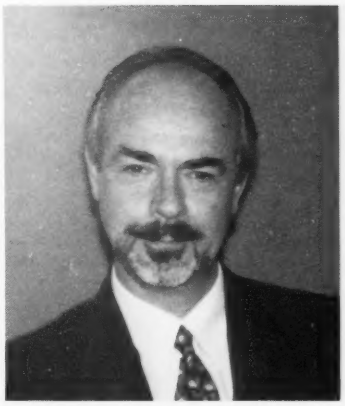
Award-winning Producer Robert Fiveson Is Named Director of the Global Library Project

Robert Sheldon Fiveson, an award-winning film, TV and documentary producer, is the new director of the Library's Global Library Project.

The project is a cable programming effort by the Library and Mind Extension University, a subsidiary of Jones Education Networks Inc. and Jones International Ltd., which made the project possible.

"Mr. Fiveson is particularly well-suited to our goal for the Global Library Project of making the cultural holdings of the Library available to people around the nation and the world. We are glad to have him aboard," said Carolyn T. Brown, associate librarian for Cultural Affairs.

Mr. Fiveson is now in the preproduction stage of a 13-part series on the nature of communication called "Mind Excursions." Former programs produced by the Global Library Project include "Treasures of the Library of Congress"; "Liberty's Library," which focused on the importance of libraries to free society;



Robert Fiveson

and a film called "Rome Reborn" about the Library's Vatican exhibition.

The weekly educational programs can be seen on Jones's Mind Extension University channel, available to more than 26 million homes nationally and internationally.

Mr. Fiveson, who started work in September, is the project's third director. He brings to the job knowledge of live-action, location and remote production, dramatic and scripted action and advanced computer graphics.

Before he came to the Library in September, Mr. Fiveson was executive producer and manager of the Air Force Media Center at March Air Force Base in California, where he produced 500 programs in six years.

As writer-director at Futura Productions in California, he produced award-winning, syndicated television documentaries and directed projects in 25 countries covering much of Asia, Europe, the Middle East and Central America.

Credits include several seasons of "In Search Of," currently in syndication, the co-writing of a 90-minute TV special with Johnny Carson called "Johnny Goes Home," and the production, direction and writing of the award-winning science fiction cult classic "The Clonus Horror."

Gettysburg *(Cont. from p. 41)*
stepson, is now in the Lincoln Room of the White House.

The Bliss copy was used in the publication of a volume of facsimilies, *Autograph Leaves of Our Country's Authors* (Baltimore, 1864), and received wide circulation at the time. Since it represents Lincoln's last-known revision of the Gettysburg Address, it has become accepted as the standard text. The Bliss copy is the only one dated and signed by Abraham Lincoln.

—Helen Dalrymple

Helen Dalrymple is a Senior Public Affairs Specialist in the Public Affairs Office.

NLS *(Cont. from p. 55)*
represents a team effort by Catherine O'Connor, bibliographer in the NLS Network Services Section, and Publications and Media Section members Jane Caulton, writer-editor; Vicki Fitzpatrick, senior writer-editor; and Margaret Cytron, assistant head.

The bibliography provides a list of useful books about dealing with problems and adjusting to changes in life.

The topics include self development, relationships, marriage and divorce, families, child abuse, health and healing, alcohol, drug and other addictions, aging, general disabilities, visual disabilities issues, mobility disabilities issues, providing care for a loved one, and death and bereavement.

Both NAGC awards were announced in ceremonies held in Alexandria, Va., Dec. 4 and 5.

NAGC competitions director Millie Gallahan indicated there were 116 Gold Screen entries in the 17th annual international competition.

She noted, "It was the most competitive category in the 1994 awards competition, which represents the best and brightest examples of government-produced videos."

The NLS provides free reading programs for visually and physically handicapped individuals. It provides books and magazines in braille and audio recordings on diskette and cassette. Call (800) 424-9100.

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